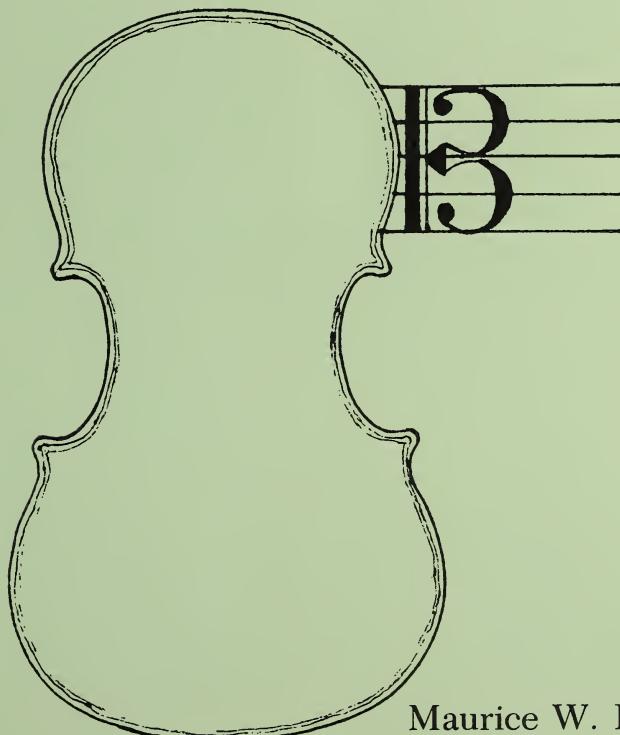


SUPPLEMENT
TO
**THE HISTORY OF
THE VIOLA**
VOLUME I

Addenda and Errata
May 1993



Maurice W. Riley



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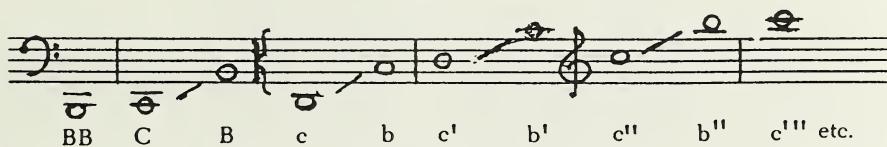
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THE HISTORY OF THE VIOLA, *VOLUME I,*

Addenda and Errata:

P. vii: PREFACE TO THE HISTORY OF THE VIOLA, VOLUME I, THE SECOND AND REVISED EDITION, 1993.

P. viii: [Staff: correction. This page is also inserted in the new reprint.]



P. xii: ¶ 5, ln 8: *Uthal* (*in italic*, not: Uthal).

P. 13: fn ³, ln 2: François I (not: Francis I).

P. 27: ¶ 2, ln 8–9: See *Volume II*, Chapter II, Viola Making in Brescia in the 16th and 17th Centuries, concerning Zanettos.

P. 30: Plate 12, caption beneath: Gasparo da Salò: Viola lira, formerly in the Geiser Collection; now the property of the State Government.

P. 32: ¶ 4, ln 10: Prévost (not: Prevost).

P. 34: fn ²⁷, ln 2: Hans (not: Michael and Rena).

P. 57: ¶ 2, ln 2: now Australia (not: Bellingham, Washington).

¶ 3, ln 3: replaced with higher ribs (not: replaced).

P. 58: Plate 24, in caption, insert after ln 1: Paul Doktor, with his Petrus Guarnerius Viola. The bust is of Pablo Casals, ASTA gift to the recipient of the “Artist Teacher of the Year Award, 1977”.

P. 64: ¶ 2, ln 2: El Palacio Real (not: El Placido Royal).

P. 66: ¶ 2, ln 7: Zaslav (not: Zaslov).

P. 71: ¶ 3, ln 10: delete:⁴³, insert after century:

Walter Lebermann, who had done extensive research into the earliest solo material for viola, disputed Zeyringer's statements here. In a letter to the author, January 8, 1981, he explained that Neri's 1651 *Sonata* is a published work, *Sonata, Op. 2*, with twelve parts, not a solo for viola. The Kempis duet, *Sonata for Violin and Viola*, according to Lebermann, was actually entitled *Symphoniae for 1, 2, and 3 Violins and Continuo*, published in 1644.⁴² The *Sonata* by Marino, Lebermann added, did not appear late in the 17th century. Furthermore, it is a *Sonata for Viola da Gamba*. A modern edition was published in 1973, not 1960.⁴³

fn⁴¹, ln 1: *Literatur* (not: *Literature*); p. 53 (not: p. 51).

Delete material for⁴² and⁴³ in book and substitute:

fn⁴², ln 1: According to Lebermann, a modern edition of the Kempis duet was published in Wilhelmshaven by Heinrichshofen Verlag, 1970.

fn⁴³, ln 1: Published in Vienna by Doblinger, 1973.

P. 77: ¶ 5, ln 1: Venetian (not: Ventian).

P. 85: ¶ 1, ln 3: tenth edition (1683) did contain some material about the tenor viola; (not: twelfth edition (1694) did contain some material about the viola;).

P. 87: ¶ 5, ln 4: United States Air Force Chamber Orchestra (not: United States Chamber Orchestra).

P. 112: ¶ 2, ln 4: cantatas (not: contatas).

P. 116: fn²¹: add: Paul Doktor explained, "Only the 2nd *Sonata* transcribed into F works very well, because the right hand keyboard parts of the 1st and 3rd *Sonatas* are often too high for a harpsichord."

P. 117: ¶ 2, ln 6–7: insert after *G Major*: c.1731, remained in manuscript.²³ (not: was published in 1731.²³).

fn²³, ln 1: insert after was: in manuscript (not: out of print).

P. 118: ¶ 5, add after:

Prof. Dr. Wolfgang Sawodny recommended in a letter dated May 17, 1981, that it would be appropriate in Chap-

ter VI to place the section “The Viola in Berlin and in the Court at Potsdam” (p. 123) right after “Telemann’s Compositions” (p. 118), and before “The Viola in Mannheim,” because this is the chronological order of development.

P. 119: ¶ 2, ln 3: 1745 (not: 1746).

ln 4: 1750-after 1796? (not: 1754–1809?).

P. 120: ¶ 2, ln 1: five (not: eight).

P. 121: ¶ 1, ln 2: insert after 1774: *No. 1 Concerto in D Major* was also published not later than 1780 by Haueisen (Frankfurt am Main, without plate number) erroneously designated as *Op. 1*. The Haueisen *Verzeichnis* of 1784 corrected this listing as *No. 1*, not *Op. 1*.

P. 125: ¶ 4: delete entire ¶ and substitute:

Sawodny stated in a letter to the author dated September 6, 1981, concerning viola music composed in the court of Frederick the Great: “The only genuine compositions for the viola by C. P. E. Bach were the *Trios in D Major, A Minor, and G Major* (Zeyringer, p. 256). All of the other works mentioned by Zeyringer are arrangements.”

P. 126: ¶ 2, add at end:

Sawodny added, “Johann Gottlieb Graun composed *Viola Concertos in G Major and F Major*, which are mentioned in old catalogues, but are not found yet. The *Concerto in E^b Major* published by Simrock (Lebermann) may be spurious. Graun composed also a *Concerto in C Minor for Violin, Viola, and Strings*. In addition he composed six *Trios for Violin (Flute), Viola, and Bass*, and four *Trios for Violin, Viola and Cembalo Concertante* (two are identical with the *Trios for Violin, Viola, and Bass*).”

¶ 3, ln 10; insert after *Sonata*].⁵⁵: Sawodny pointed out that “some of Janitsch’s works are described incorrectly. *Sonata 1 and 2* are for Viola, Violin (not Cello), Flute/Oboe, and Continuo. There are more quartets in the *Breitkopf Verzeichnis*, 1763. The most interesting works for viola by Janitsch are two *Sonatas for Oboe, two Violas, and Bass Continuo in E^b Major* and in *E Minor* (preserved in the Staatsbibliothek in Berlin) *Breitkopf Verzeichnis*, 1762, No. 3.

P. 128: ¶ 1, ln 3: *G Major* (not: *D Major*).

After ln 9: insert before next ¶:

Sawodny believed that although Hoffstetter modeled some of his works on compositions by Joseph Haydn, he was mainly influenced by the Mannheim composers, not the Viennese. He lived in Amorbach, which is just a few miles from Mannheim.

P. 130: after ¶ 3, add: Michael composed also three *Viola Quintets*: in *C Major*, *G Major* (with a lovely *Minuet*), and *F Major*. The *F Major* is in six-movement divertimento form.

P. 135: after ¶ 4 insert:

Gluck's innovative use of the viola was not limited to his operas. In his *De Profundis* he omitted the use of violins and scored for mixed choir, violas, cellos, oboe, French horn, three trombones, and basso, giving the violas the type of prominence generally assigned to the violins.

P. 168: ¶ 3, ln 8: Théophile (not: Theodore).

P. 172: ¶ 2, ln 2–3: “*Marche des Ostrogoths, Visigoths, et Allobroges*,” (not: *Marche des Ostrogots, Visigots, et Allobroges*,”).

P. 190: insert following ¶ 1:

Brahms demonstrated his high regard for the viola by eliminating violins from the first movement of his *German Requiem* and from the entire composition of the *Serenade in A Major, Op. 16*. The *Serenade* was in the divertimento form with short movements, and was scored for two Flutes, two Oboes, two B^b Clarinets (alternating with A and C Clarinets), two E^b Horns (alternating with E and C Horns), and strings without Violins.

P. 191: ¶ 4, ln 3: Les (not: Des).

P. 195: ¶ 2, ln 9: *Der Freischütz* (not: *Der Freichütz*).

P. 200: ¶ 4, ln 9: Henri (not: Henry).

P. 202: after ¶ 1, insert:

One of Rolla's most outstanding pupils was his son, Antonio Rolla (1798–1837), a virtuoso on both the violin and the viola. Antonio became concertmaster of the Dresden Orchestra in 1823; and as his father did, he composed brilliant works for the viola. His most important compositions for the viola are *Variations Brillantes in F Minor for Viola and Orchestra*, and *6 Idylles for Viola Solo, Op. 13*.

P. 232: ¶ 5, ln 5: Weisshaar (not: Weishauer).

P. 248: ¶ 1, ln 1: Rubinstein (not: Rubenstein).

fn¹²: Rubinstein (not: Rubenstein).

P. 249: ¶ 1, ln 1: insert after -ance: Frank Howes, in his book, *The Music of William Walton* (1965), concerning the Tertis-Walton relationship, quoted Walton as follows (p. 80): “It was Beecham who suggested my writing a viola concerto for Lionel Tertis. When it was completed, I sent it to Tertis who turned it down sharply by return post, which depressed me a good deal, as virtuoso violists were scarce. However, Edward Clark, who at that time was in charge of the music section of the B.B.C. and was rather the William Glock of this day, suggested we should go to Hindemith. So I duly conducted Hindemith in it at the first performance at a Prom in 1929. Tertis came and was completely won over, and [thereafter] he played the work whenever he had the chance.”

Sir William Walton (1902–83) composed his *Viola Concerto* in 1928–9. It was premiered in 1929 by the composer-violist Paul Hindemith, with Walton conducting. A jury selected the *Concerto* for performance at the International Festival of Contemporary Music held in Liège in 1930. Lionel Tertis was the soloist with Walton conducting. It was a success for both performer and conductor. The composition was accepted as part of the standard repertoire of the viola. Walton, however, was not satisfied with the orchestral accompaniment. He completely revised the work in 1962. The full orchestral score was scaled down, particularly in the wind parts by reducing the flutes from three to two (second flute doubling on piccolo); and the clarinets from three to two (the second clarinet doubling on bass clarinet); and eliminating the bassoon and the tuba altogether. He did, however, add an important part for the harp. Some of the material assigned to the horns, in the first version of the work was reduced. All of this gave the orchestral accompaniment a lighter texture.

P. 255: ¶ 3, ln 5: *B Minor* (not: *B^b Major*).

ln 6: *C Minor* (not: *C Major*).

P. 259: ¶ 2, ln 5: *G Minor* (not: *E Minor*).

P. 260: ¶ 4, ln 6: *Giuranna* (not: *Giurana*).

P. 267: ¶ 1, ln 2: “Pensioninstruments” (not: “Penzioninstruments.”).

¶ 3, ln 5: Four (not: Three); insert after violists: Karl Doktor, before: Paul Doktor.

P. 275: ¶ 1, ln 2: add at end: Also see *Volume II*, Chapter XI, Paul Hindemith's 90th Birthday and The Paul Hindemith Institute.

¶ 2, ln 9: Elchingen (not: Oberelchingen)

ln 10: delete: Prof.

P. 278: add at end after 1796: Also see *Volume II*, Chapter VII, A Tentative List of Available Viola Concertos from the Baroque, the Classic, and the early Romantic Periods.

P. 281: ¶ 4, ln 4: sat at the first desk along side Carlton Cooley. (not: played the viola solo parts for the great maestro).

P. 285: ¶ 7, ln 10: Gardner (not: Gardiner).

P. 288: add after ¶ 2,:

As noted on pg. 287 of the first edition of *The History of the Viola, Volume I*, the first recording of the Bartók *Concerto for Viola and Orchestra* was made with William Primrose performing the solo part and with Tibor Serly conducting. The recording engineer was Peter Bartók, son of the composer. It is significant that Peter Bartók is collaborating with Nelson Dellamaggiore, a composer and musicologist, and Paul Neubauer, a virtuoso violist, in the preparation of a revision of the Barkók *Concerto*.

Paul Neubauer won first prizes in the Lionel Tertis Competition in 1980; the D'Angelo Competition in 1982; the Mae M. Whitaker Competition in 1983; a special prize in the Naumburg Competition in 1982; and the Avery Fisher Career Grant in 1989. In September, 1984, at the age of 21, Neubauer became the youngest performer to ever become the principal of a string section of the New York Philharmonic Orchestra. He held this position as Principal of the Viola Section until September of 1989 when he was reappointed a "guest Principal" until May, 1990. He resigned from this prestigious position so that he could pursue a full-time career as a virtuoso viola soloist, and also to become a member of the Chamber Music Society of Lincoln Center.

Neubauer's solo repertoire includes practically the entire gamut of works composed for the viola, including the Béla Bartók *Concerto for Viola and Orchestra*. After several

years of performing the *Concerto*, Neubauer realized after examination of Bartók's manuscript that there were some places in the solo and in the orchestral parts of the *Concerto*, as worked out by Tibor Serly, where Neubauer was not comfortable. He approached Peter Bartók with his misgivings about the Serly version with regard to the numerous discrepancies between the solo part and what Bartók actually wrote in the manuscript. Initially Bartók was reluctant to question Serly's work. But after further consideration, he informed Neubauer that the entire *Concerto* should be examined with the idea of comparing it to his father's original notes and manuscript.

Now after two years of work, Peter Bartók with the help of Nelson Dellamaggiore, using Béla Bartók's own initial notes and manuscript, and with the advice of violist Neubauer, has constructed a revised version of the *Concerto*, which they believe represents the original intentions of the composer.

One of the many, many changes that they have made is to pitch part of the *Concerto* a half-step lower to conform with the manuscript. Serly had pitched it a half-step higher than the original indicates. They have made many significant changes in both the solo part and the orchestration of the accompaniment. The new version uses the timpani as a solo instrument in the opening passage and contains a section that Serly had omitted.

They point out that their revision does not in any way discredit Serly's almost insurmountable task of deciphering the very ill composer's manuscripts. In fact they maintain that they have the greatest respect and admiration for Serly and for the arduous work he did in deciphering the Bartók manuscript. However, they consider their revision, based on their study and patient analysis of the composer's notes and manuscript, a more authentic version of what the composer intended.

Serly had been one of Bartók's most avid students. Peter Bartók and Nelson Dellamaggiore realized that Serly, as a composer himself, may have used much his own style of expression.

Paul Neubauer will give the world premier performance of the revised version of the Bartók *Viola Concerto* with the Beethovenhalle Orchestra, conducted by Dennis Russell Davies, in Bonn, Germany, May 27, 1993. This revision of

the *Concerto*, edited by Neubauer, will be published by Boosey & Hawkes.

Peter Bartók and Nelson Dellamaggiore will publish also a monograph in which they will explain their rationale, and identify the numerous changes they have made in their revision of the Bartók *Viola Concerto*.

P. 296: ¶ 3: insert following Casals' letter:

Térèse Rochette, of Montreal, Quebec, Canada, a student and later a benefactor of Louis Bailly, stated in a letter to the author, dated November 6, 1986, that she had just returned from France where she had attended a reception honoring Bailly at the City Hall in Valenciennes, France, his birthplace. Her host, Mr. René Goube, a retired violinist, was in charge of activities designed to honor Bailly, who had had a distinguished career in France, The United States, and Canada.

P. 300: ¶ 5, ln 4: Austria (not: Germany).

P. 302: ¶ 2, ln 11: change to: as of 1980, *Die Internationale Viola-Gesellschaft* or IVG (was: *Die Internationale Viola-Forschungsgesellschaft* or IVFG).

P. 306: ¶ 1, ln 7: insert after identity?: Also see *Volume II*, Chapter X, The Identity of L. Casimir-Ney . . .

P. 309: ¶ 2, ln 1: insert after 18th: and early 19th.

In 9: insert after Janitsch (1708–c.1763)¹⁰: Georg Abraham Schneider (1770–1839),

In 11: insert after viola:

Walter Lebermann did extensive research regarding Hauff's works for viola. Hauff's *Viola Concerto No. 1 in E^b Major* was performed by Geraldine Walther at the XI International Viola Congress in Houston, June 4, 1983. She was accompanied by the Texas Chamber Orchestra, conducted by Milton Katims. The performance edition was prepared by Dr. Michael D. Williams (now deceased), Professor of Musicology at Houston University, from manuscript parts furnished by the Toonkunst-Bibliotheek in Amsterdam (MS Hauff 41). Cadenzas were by Geraldine Walther. Some of the Hauff concertos may soon find their way into print.¹¹

At end of ¶ 2: add: So far nothing significant has been found.

After ¶ 2: insert:

Amon composed three works for viola and orchestra: *Concerto in G Major, Op. 10*,⁹ *Concerto in E^b Major*, and *Thème avec Six Variations*. In the original score of the *Concerto in G Major*, the violist is required to tune his instrument a whole-step higher than the standard *accordatura*. In the *Concerto in E^b Major* the soloist must tune his viola a half-step higher. These *scordatura* tunings were advisable in order to give the very small violas in general use at that time more resonance, but are not necessary at the present time. Amon composed also a large amount of chamber music, which included important and interesting parts for the viola. See also *Volume II*, Chapter IX, Scordatura for The Viola.

The catalogue of Georg Abraham Schneider's works for viola mentions the following: *Concerto in C Major*, in MS (1788); *Concerto in B^b Major* (Gombart, 1801?); *Concertante in D Major for Violin, Viola, and Orchestra, Op. 10* (Gombart, 1801?); *Concertante for 2 Violas and Orchestra* (performed in Berlin in 1803, but the score has not been found); *6 Solos for Unaccompanied Viola, Op. 18* (Gombart, 1804?); *3 Sonatas for Viola with Violin Accompaniment, Op. 18* (Breitkopf & Härtel, 1802); *3 Duos for Viola with Accompanying Violin, Op. 30* (Breitkopf & Härtel, 1805); and also much chamber music which has ingratiating parts for the viola. Material about Georg Abraham Schneider was furnished by Prof. Dr. Wolfgang Sawodny, of Elchingen, Germany, in a letter to the author dated September 6, 1981.

¶ 3, ln 1: available (not: at hand).

fn⁹: The Amon *Viola Concerto in G Major* was brilliantly performed by Walter Trampler, accompanied by the United States Air Force Symphony Orchestra, conducted by Capt. Lowell Graham, at the V International Viola Congress, hosted by the Eastman School of Music. For the problems related to editing the Amon *Concertos* for present-day performance see: Louise Goldberg and Wolfgang Sawodny, "Johann Andreas Amon and his Solo Works for Viola," *The Viola Yearbook of the International Viola Research Society* (1979), pp. 47–54; and also see Rosemary Glyde, "Johann Andreas Amon: Concerto pour l'Alto Viola Principale," *The American Viola Society Newsletter*, No. 14 (1978), pp. 6–8.

P. 313: column 3–4, insert: Mus Music (after: Ms Manuscript).

P. 314: after ALFONS, ln 1: 1795 (not: 1894).

P. 316: ¶ 1, ln 3: *Inna* (not: *Iuna*).

¶ 2, ln 1: insert after City,: d 1981 Philadelphia.

P. 317: ¶ 6, ln 1: Schneidemühl (not: Schneidermühl).

¶ 7, ln 1: After Switzerland: d 1982.

P. 319: ¶ 1, ln 1: insert after France: d 1979 Wellesley, MA, USA.

P. 320: ¶ 6, ln 1: Cuneo, Piemonte (not: Coni, Piedmont).

P. 322: ¶ 1, ln 4: add: Also see *Volume II*.

P. 323: ¶ 4, ln 1: insert after England: d 1979, NYC.

P. 327: After ¶ 3: insert: de Pasquale (p. 352); de Veritch (p. 368), in order to conform with conventional alphabetized listings.

¶ 4, ln 1: Escuela (not: Excuela).

¶ 5, ln 3: Löwe (not: Lowe); Konzertverein Q (not: Konzertvereins quartette).

P. 328: ¶ 1, ln 3: Adolf (not: Adolph).

ln 9: Engelmann (not: Engelman); add: Wrote Va obligato pts for about half of Paganini's *Violin Caprices*; re-Ed Carl Philipp Emanuel Bach *Trio Sonata*, and Trans various shorter works for Va.

¶ 2, ln 1: after Austria: d 1989, NYC.

ln 13–14: remove: Mannes Trio;

ln 14: Yaltah (not: Yalta);

ln 19, Beornmudo (not: Beornmundo);

ln 21: Odessey (not: Odessy); BASF (not Basf);

ln 23: remove: Worldwide.

Add at end: Also see *Volume II*.

P. 331: ¶ 5, ln 1: insert after b: 1755.

P. 335: insert after ¶ 2: GREITZER, SOL, b 1925 NYC, d 1989.

P. 336: ¶ 5, ln 1: 56 (not: 46).

P. 339: ¶ 2, ln 1: after Scotland: d 1990.

¶ 4, add after Hungary: d Bloomington, Indiana 1989 at end of ¶:
Owned and played Andrea Guarneri Va.

¶ 5, ln 2–3: Léon (not: Leon); André (not: Andre).

P. 341: ¶ 4, ln 1: after Conn.: d 1990 Los Angeles.

P. 342: ¶ 1, after ln 11: add: Sec'ty AVS 1981–1985.

P. 343: ¶ 5, ln 1: 1898 (not: 1897).

P. 344: ¶ 5, ln 1: insert after Ger.: d 1984 Bad Homburg, Ger.

P. 345: ¶ 2, ln 1: insert after SAMUEL: b 1887 NYC.

¶ 7, ln 1: insert after PÁL: b 1919, d 1981, Budapest.

P. 347: ¶ 2, ln 14: Gleghorn (not: Guyhorn); add at end: Also see *Volume II*.

P. 349: ¶ 5, ln 1: insert after Hungary: d 1985, Walnut Creek, CA; add at end: Also see *Volume II*.

P. 350: ¶ 7, ln 1: NEDBAL (not NEDSAL); add at end: Also see *Volume II*, Chapter XVII, The Viola in Czechoslovakia, by Tully Potter.

P. 352: ¶ 3, ln 7–8: Willem, Robert, Joseph, and Frances (now deceased, replaced by George Harpham, cellist). (not: William, Robert, Joseph, & William Stokking (deceased) replaced by George Harpham, cellist).

P. 353: ¶ 2, ln 1: b 1896 (not 1902); after France: d 1985.

P. 355: after ¶ 2, insert: PRÉVOST, GERMAIN, b 1891 Tournai, Fr; d 1987 San Francisco. Also see *Volume II*.

¶ 3, ln 1: August 23, 1904 (not: 1923); after Scotland: d 1982 in Provo, UT, USA;

add at end: Also see *Volume II*.

P. 356: ¶ 6, ln 1: 1933 (not: 1923).

P. 358: ¶ 2, ln 1: after Austria, insert: d 1987 Sunderland, Eng.

P. 360: ¶ 5, ln 1: after 1896; insert: d 1984.

P. 362: ¶ 4, ln 1: 1750 (not: 1754); after 1796 (not: c.1809).

¶ 5, ln 1: 1745 (not: 1746).

P. 366: ¶ 2, ln 4: Phila, Los (not: Phila Los).

P. 370: ¶ 2, ln 2: Alberni Q (not: Albertini Q).

P. 371: ¶ 3, ln 2: Musik (not: Musick).

¶ 6, ln 2: IVFG (not: VFG).

ln 3: Musikscole (not: Musik Hochschule).

P. 374: ¶ 1, ln 1: CAYENTANO (not: CAKETANO).

P. 377: add at end of P. after languages:.

The word *viola* was a generic term in the Italian language that usually referred to bowed string instruments, as opposed to the terms *lute* and *guitar*, which referred generally to plucked string instruments. As late as 1789, however, there was sometimes a confusion of terms. This is illustrated by the title of a five-stringed guitar tutor, *Nova Arte de Viola*, by Manuel de Paixao Riberio (reprint available from Minkoff Editeur, Geneva, 1985). Even in Spain today, the author found the guitar being sometimes called a “*viola*.”

P. 379: Besseler (not: Bessler).

P. 381: insert after Hoffmeister . . . :

Howes, Frank, *The Music of William Walton*, London: Oxford University Press, 1965.

P. 383: ¶ 3, ln 3: add pp. 35–6.

INDEX

P. 386: Bradshaw, Merrill: add: 364.

P. 388: Gardner, Maurice: add: 343.

Goldberg, Louise: insert: 309.

P. 392: Nedbal, Oscar (not: Nedsal).

P. 393: Ross, Gilbert: 308 (not: 114).

Sawodny, Wolfgang: insert: 118, 125–6, 128, 309.

insert after: Schneider, F. Louis 358: Schneider, Georg Abraham, 309.

P. 395. Vuillaume: 159 (not: 150); insert 227.

Weisshaar (not: Weishauer); insert: 34.

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